



tetragrammaton fragments!!

THE UFO NEWSLETTER

TETRAGRAMMATON FRAGMENTS!!

THE UFO NEWSLETTER

#66, OCTOBER 1978

VOLUME 5, #1

Cover.....	(via Groth).....	1
Quotations from Chairman Mutschler #1.....	Bill Mutschler.....	3
Tales From Weirdographic Oceans #16.....	Jay Zilber.....	8
Alabok #9.....	Robert Jennings.....	6
Edifice Rox.....	Chris Rock.....	2
Seduction of the Innocent.....	Bethke/Koehn.....	2
My Mother Eats Pork.....	Tom Mason.....	1
The Skeptic Tank #50.....	Kurt Erichsen.....	*

total 21

*Last heard of as being in tatters at my home address

LOST: Bill Marcinko, Thom Morrissey, and Bill Sherman have failed to meet the minac requirement for TF. Copies of this issue are being sent to them anyway in hopes that we didn't lose them all. 'C'mon, I'm waiting to hear those sob stories, guys.

GAINED: Marilyn Bethke and Alex Koehn, and nice to have as 'neighbors' for the rest of the school year as well!

VOTING SCHEDULE: Due yesterday: Whether to admit Gale and Company. (Your confused chairman is guilty of negligence on this one too.)

Due this coming month: Whether to admit Pete Iro, ratings on The Comics Journal 42, elimination of the constitutional requirement for numerical rating, Kim Thompson's proposed constitutional amendment to require frequently published zines to print the UFO checklist at least three times a year.

Due in December: Anything else on the chart.

In need of one more second: Each of Robert Jennings' proposals. The first being that no fanzine will be listed on the checklist longer than six months and the other being that members who fail to comply with the UFO constitution, except in case of extreme hardship, shall be expelled.

Bob also has a new proposal that is looking for seconds. It's an addition to the constitution that reads: "Any applicant to the UFO membership who is rejected for whatever reason, must wait at least six months after the date of their rejection before they may reapply for membership another time." (Slightly reworded--hope you don't mind Bob.)

MUST WRITE: Gary Groth and Kim Thompson, Mark Gruenwald and Dean Mullaney, and Rich Howell.

MUST PUBLISH: Jay Zilber by THIS MONTH, and Kurt Erichsen by January.

CHECKLIST and CONSTITUTION: Check last issue, folks. In case any of you have a passionate desire to publish this month, keep in mind the limbo status of Bill Sherman, Bill Marcinko, and Thom Morrissey.

DEADLINE for TF #67 is November 21. The printing requirement is temporarily upped to 45 copies of your TF contribution.

ROSTER

1. Marilyn Bethke and Alex Koehn, 146 Witherspoon, Princeton, NJ 08540 (\$5.59) #
SEDUCTION OF THE INNOCENT / OCTOBER
2. Kurt Erichsen, MSU/Owen Hall #54-E, East Lansing, MI 48824
checklist: 1580 W. Myrtle Ave, Coos Bay, OR 97420
ENDEAVOR / JANUARY
3. Gary Groth & Kim Thompson, PO Box 292, Riverdale, MD 20840
THE COMICS JOURNAL
4. Mark Gruenwald & Dean Mullaney, 211 W. 88th St. #3-A, New York, New York 10024
OMNIVERSE / FEBRUARY
5. Rich Howell, 31 1/2 Roberts Rd. #2, Cambridge MA 02138
PORTIA PRINZ OF THE GLAMAZONS / AUGUST
6. Robert Jennings, RFD 2, Whiting Rd., Dudley MA 01570
THE COMIC WORLD / JUNE
7. Tom Mason, 705 Draper Rd., Blacksburg, VA 24060
RADION / JULY
8. Bill Mutschler, 115 1901 Hall, Princeton, NJ 08540
checklist: 500 Crestview Rd., Wayne, PA 19087
ENTROPY COSMIX / GRAPHIX / APRIL
9. Chris Rock, PO Box 14, West Plains, MO 65775
checklist: Rt. 2 Box 265, Mountain Grove, MO 65771
10. Jay Zilber, 226 E. 85th St. #7, NYC 10028
FANDOM FUNNIES / GLX SPTZL GLAAH! / NOVEMBER

INACTIVE ROSTER

1. Rich Morrissey, 55 Claudette Circle, Framingham MA 01701 (\$5.19)

APPLICANTS

1. Ken Gale, presumably at Jay's new address
WEIRD FAAN FICTION / THE LEGION OUTPOST
2. Pete Iro, 455 Potomac Ave., Buffalo, New York 14213
WOWIEKAZOWIE!

QUOTATIONS FROM CHAIRMAN MUTSCHLER #1

SPECULATION

1. Richard Krauss, 4333 NE 29th Avenue, Portland, OR 97211
FUNNY PAPER
2. Fred Greenberg, 69 Morris Avenue, Morristown, NJ 07960
OMNIBUS
3. John Nichols, PO box 1906, Suffolk, VA 23434
THE BARKS COLLECTOR
4. Wendy and Richard Pini, PO Box 33, Taunton, MA 02780
ELFQUEST

SUBSCRIBERS

- (70) 1. Harry Broertjes, 566 NE 20th Street 39, Fort Lauderdale, FL 33305
- (68) 2. Richard Bruning, 409 South Livingston, Madison WI 53703
- (72) 3. Mike Catron, 1781 Riverside Drive #6-A, New York, NY 10034
- (68) 4. Chester Cox, PO Box 356, Shaw AFB, South Carolina, 29152
- (69) 5. Lari Davidson, 8471 Bennett Road, Richmond BC V6Y 1N6 CANADA
- (71) 6. Don Fortier, PO Box 306, Kenner, LA 70063
- (68) 7. Vaughn Fraser, 11220 Bird Road, Richmond BC V6X 1N8
- (68) 8. Paul Flores, 3551 Victory Drive #308-F, Columbus GA 31903
- (70) 9. Lee Jackson, 118 Dickinson St., San Diego, CA 92103
- (68) 10. Bernie McCarty, 1124 Abbot Lane, Park Forest South, IL 61104
- (68) 11. 1142 Broadway, Rockford, IL 61104
Ooops! The above is the address of Terrence McCoy
- (67) 12. Don Murphy, Jr., 61 Fox Place, Hicksville NY 11801
- (69) 13. Mike Friedrich, PO Box 2328, Berkely, CA 94702

	Art	Gary & Kim	Mark	Rick	Bob	Tom	Bill	Chris	Jay	Yes	No	Abstain
Gale & Co. (A)			N?	Y	N				Y	2	2	
Bemke-Koehn (A)		Y		Y	Y		Y	Y	Y	6	0	
No numerical rating req.					Y	Y	Y	Y	Y	5		
Check list req. 3 times/yr.		Y			N		Y	N		2	2	
Membership limit? (A) (100)					N		Y	Y		2	1	
Incorp. still Avail into C&IT.					Y		Y	Y		3		
No zone more than 6 mos. on C&IT.						2						
Expulsion for not complying						2						
Pete Iro (A)									Y	1		
ART 3		0		-	-	S	S	X	S	HHH Months		
RADION 7		S	S	S	S	X	S		S	III Mos.		
(COMIC WORLD 17)		S	S	S	X		S			III Mos.		
COMICS JOURNAL 42							S			II Mos. A=Applicant		
Your Account *	\$2.43	\$2.16	\$2.20	\$2.26	\$2.09	\$3.07	\$4.85	\$1.60	\$1.20			
Send \$												
MUST CONTRIBUTE TO TF 67												
MUST PUBLISH GOOD												
CHANGE OF ADDRESS												

X = Ineligible
 S = Satisfactory
 - = Does not apply
 2 = Seconded
 * I'm estimating postage to be 40¢
 Envelope + cover to be 20¢ per, + 5 freebies (\$2.00), making another 20¢.
 Accounts will be adjust next month.

Quotations from Chairman Mutschler #1

Jay: "Guess I'll be sending you some more copies of GX #4. Fun? Hell yes! (Now if only I didn't have this newsletter to pub each month) just kidding. One more all-nighter a month won't do me much more harm.) My contacts in fandom have shrunk to nearly nil, so I hope that you and the others can pull for me in that direction. Backseat chairmaning? Go to it! Besides, someone has to keep an eye on me to make sure my head is still on straight.

Bob: Personally, I think your new proposal is crazy. I don't think we'll ever face a horde of applicants that'll publish every few months. If Crudline Monthly keeps appearing in my mailbox, it's but a short trip to the wastebasket. Besides, this type of thing would put a stiffness in our casual atmosphere here, right?

On The Comics Journal and other intrapolitical matters--a lot of this sub-babble always amused me, but I could pretty much keep my nose and mouth out of it. Now as Chairman I suppose that I have to muddle through it. As long as Gary and Kim contribute regularly to TF and the three times a year checklist motion passes, I see nothing wrong. If it doesn't pass, well. . . . There's great benefit in having them as members, and I see no reason to go hard-core in applying the realities of smaller run publishing to those of higher. The economics in itself is boggling, as they pointed out last issue. I'm behind them.

'Have no idea about Ken Gale's maneuvers and Beth's and Alex's gripe with the now truly deceased Bill Marcinko. 'Have to go back and reread sometime.

I'd prefer if you wrote your own promo for the checklist. If you get too outrageous I'll let you know for sure. If you don't want to do it or don't get around to it, I'll get around to it one of these years.

Kurt: Ever expect me here? 'Hope school doesn't get to be too much for you. My liberal arts schedule and workload are utopia!

Gary and Kim: Normally, I'd probably not have any qualms about buying a sub even though you're in the group. Normally I'm not \$300 in debt either. 'Hope all the 'redness' that's been in the air doesn't discourage you.

Rich M.: If I wasn't durable I wouldn't be alive. I'd like to do the best that I can for as long as possible.

Rich H.: 'Wouldn't mind having a look at those newspaper style strips for my next issue of whatever. Have some time to work on some small things together??

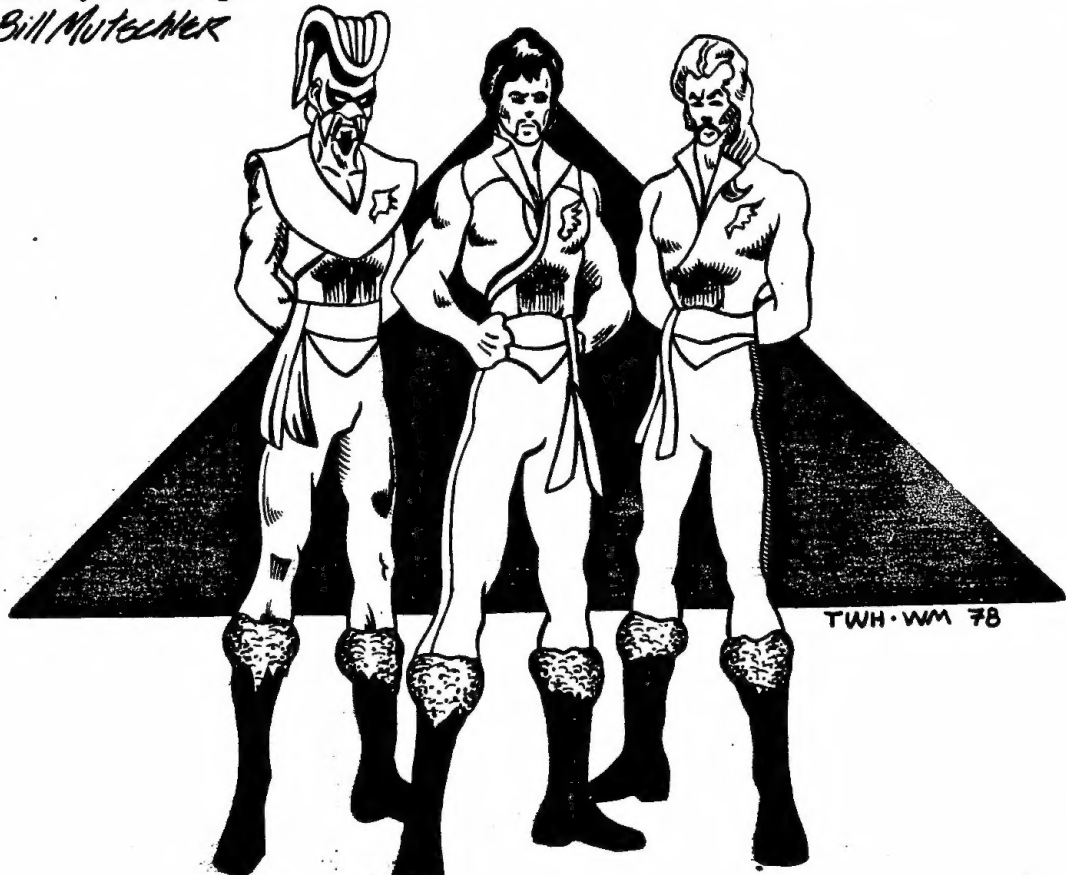
All: Life's been enjoyable here, but a major crunch could be forthcoming. My courses are actually enjoyable and interesting for once. One music theory course was too thick to handle with my insane timetable, so I wimped out with a P/F option. I'm working at the school store in shipping and receiving, and will be starting up as a freelancer for a local multi-media production company next week. I'm serving on the concerts committee for the University, undergoing training to become a certified radio station person, doing graphics and production for one of the theaters here and an Arts and Sciences journal, and will most likely remain as graphics editor of the engineering magazine. They still like me despite my defection.

Anyway, this thing will be out reasonably on time and I'll be doing what I can as far as new members and directions, but please forgive me if I don't follow all the conversation going on.

I've re-discovered oil painting, and have burned my way into four pieces. Fortunately, I'll soon run out of canvas. I just finished midterms yesterday morning and have but one desire--to get off this campus as soon as possible.

Take care, I'll probably be drawn into massive TF contributions and mounds of fannish activity soon enough.

- Bill Mutschler



TALES FROM WEIRDOGRAPHIC OCEANS #16, October 1978, for TETRAGRAMMATON
FRAGMENTS #66 (Vol. 5 #1). Published by Jay Zilber (probably with a
new address by the time you read this) and his handy-dandy Weirdo
Publishing Company. This is WPCzine #82 (fnurd!)
.....

(((DON'T ASK))) Glx Sptzl Glaah! #2 is late. My optimistic
release date of September was based on the as-
sumption that I would be unemployed long enough to finish it by that
time. Instead, I got two jobs and barely have time to sort things
out while in the process of moving again. Fanac gets set aside under
circumstances such as these. Pliz excuse. (It should be out before
the end of November, my UFO minac due-date. But no promises.)

(((BY THE WAY))) For what it's worth now, I have my old ditto
machine back again. (koff koff)

(((AND...))) I lose track easily. Any current member who never
got a copy of Fandom Funnies #3, let me know soonest.
I'll send along a copy with your forthcoming Glx #2.

(((WARD BATTY))) Fandom's Digest #1 was a fair attempt at a first
issue; not much I can add to what's been said
about it already, except to add my voice in emphasizing the pointlessness
in cutting the Wrightson interview into two parts, and to suggest
you strive for material with more depth. Be original! Experiment!
Do things that no other faneds do. Make it genuinely worth my time
and energy to take an active interest in FD! And definitely reapply
with #2 -- you've got the potential, it just needs to mature. (Incidentally,
unless you have some incredible new insights to add, don't
review Jules Feiffer's The Great Comic Book Heroes. It's a fine, fine
volume, and it's been reviewed 207 times since it was first published
in 1965. Why not review something that's never been reviewed at all?)
// Whenever I've advertised in RBCC, the response has never, ever been
sufficient even to pay for the ad itself. Furthermore, I have so
little regard for the validity of the "Critique" review section that
I am no longer supplying them with review copies. Nuff said, say I.
// There are no rules on reviewing each others' UFOzines separately
from the Checklist. Vaughn Fraser begged out of being the trend-setter
by withdrawing his membership application, which would have included
a fanzine review-zine. S'far as I know, it's never been done before.

(((BOB JENNINGS))) A fanzine should put equal emphasis on written
and visual material, imho. It's like the
eternal question of form-over-content, or vice versa -- a responsible
faned will overlook neither. (Although where compromises must be made,
UFOzines have a precedent of leaning toward content. Which is not
necessarily good either, it's just the precedent. Form and content,
text and visuals all must be given due consideration and attention.)

You should definitely have come down to NYC for last summer's Empiricon,
if only to see Julie Schwartz, Ron Goulart, and Alfred Bester having a
swell time reminiscing about the good ol' days when all their sf friends
were getting a lot of bad writing out of their systems by working in
comics. That'll teach you to be bored with cons! You'll never see
Schwartz on a panel again. A you-had-to-be-there one-time event.

Mike Catron, who used to live around Bethesda MD, tells me there is
indeed a high school near a shopping mall in that area. What's going
on here?

Yeah, the voting grid should have been in the O.O. that time, but I

didn't have room. Incidentally, I tried to do away with that damned grid last year, but Vox Populi wouldn't let me. I'd have gladly skipped the grid entirely that month if I weren't positive that I'd be impeached for the omission.

It's tempting to withdraw my amendment on condensing the Still Available checklist section in favor of your completely sensible proposal to scuttle the Still Available section entirely...but, I know there are some members who find it beneficial to have back issues parenthetically listed. So let's see how it goes. // Incidentally, the reasoning behind my three amendments was to shorten and simplify the constitution, removing those bits and pieces that unnecessarily complicate the document or provide relatively unimportant regulations. (The same cannot be said, unfortunately, for the glut of amendments presently floating around in search of seconds.) We've lost more potential members than I can count, excellent faneds who have turned down the UFO because it's too rules-oriented. Bernie McCarty, Bob Vojtko, Greg Spagnola, and I suspect Mike Friedrich, to name but a few. This whole Broertjes/Spanier/Gale thing is a result of Ken's trying to include two top-notch zines in the UFO while their editors are not prepared to comply with the required bimonthly IFrags contris. (By the way, I think you've misunderstood Ken Gale's relationship with the Outpost and Weird Faan Fiction. Ken has been Circulation Director of the Outpost for a couple of years now, and quite officially assumed the same title on the Weird staff this summer. He will retain this function, I believe, with both fanzines, regardless of their standing with the UFO. And he has the blessings of both Spanyay and Brojj to assume UFO duties involved in their theoretical membership, both of whom also agree to run the Checklist and Seal; in the Outpost's case, it'll include the Checklist regardless of Ken's sponsorship. Wait a minute, this parenthetical comment is running too long anyway --)

There. New graf. To continue: I've never felt that the UFO has an implicit responsibility to promote only recent or current fanzines, nor have I ever thought it at all important to encourage greater frequency in fanzine publication. Last year I proposed that the UFO's 12-month publishing minac be increased to 18 months in order to accommodate people like Spanier or Spagnola, whose zines are as excellent as they are infrequent. (The membership-at-large said nay, and the present Inactive Membership provision is the resulting compromise.) People produce at their own rate, and no UFO minac or Checklist listing cutoff will change that. The UFO is supposed to promote quality in the fan press, and I'd gladly have an occasional Weird than none at all.

I think, also, that you overestimate the value of the UFO for its potential to be exploited in the manner you fear. Sales through the Checklist still account for only a fractional percentage of our circulations. There are much easier ways for a faned to sell his leftover fanzine stock than to have someone sponsor it for UFO membership. (Besides, those application issues of Weird and Outpost wouldn't be listed except as Still Available. Only the forthcoming new issues of both would receive full Checklist status.)

Re: Groth/Thompson. I trust their last zine left you satisfied with their commitment to the UFO, and I leave it to them to answer any charges you feel were unsatisfactorily explained. While I appreciate your frustration, however, I can't support your punitive "expulsion" amendment -- it's another piece of unnecessarily long legislation and I'd rather have responsibility for enforcement of

UFO rules and regulations in the hands of the Chairman, under the heading of "general business" which he is required to conduct. You see, when I joined the co-op it was floundering in an era of "motion sickness." We were being inundated with motions left and right, many of them irrelevant, many being proposed just for the sake of proposing motions. Mike Canuel was the Controversial Member at that time; he was purposely abusing his UFO membership and never delivered his oft-promised member-zines. I sense a vague similarity between that time of two years ago, and right now. Can't we get back to genuinely important business instead of getting bogged down in co-op politics? Let the Chairman negotiate and arbitrate misunderstandings instead of instilling hard-line inflexible expulsion measures into the constitution. We don't have so many expendable or infallible members that we can afford to kick out anyone who slips up from time to time. Keep this up and we'll all be doing 12-page UFO nl contribs...

(((GARY & KIM))) Hi, guys. What's new? I trust you are looking into the mystery of Bob's and Bill's missing UFO copies of TCJ, right?

(((MARK GRUENWALD))) The only reason I didn't previously list Dean Mullaney as a co-member with you is that his name didn't fit on the same line. And also because (correct me if I'm wrong) he doesn't contribute to the UFO edition of Alternity Report. And also because I asked him if he wanted to be listed and Dean said he didn't care one way or the other. (Yes I know, that's three reasons. You wanna impeach me?)

Lots of previous UFOzines have used an insert or flyer Checklist before, you know. I certainly agree that you couldn't enclose an insert in "newsstand" sale copy, and would merely request that you mention in your editorial something to the effect of: "Omniverse is a member of the United Fanzine Organization. If a copy of the UFO Checklist is not included with this fanzine, please feel free to send a SASE to Alternity Enterprises, etc. etc." Print up a hundred or so extra copies of your checklist insert for those hoards of SASEs; though that's probably 80 or 85 more than you'll need. I'll be satisfied. (Dunno about Bob Jennings, tho.)

I put George Olshevsky on Speculation once, and was told by his roomie, Ron Gomes, that George was incensed by the thought of being told what to print in Collectors' Dream (referring to the Checklist). I still consider him a potential member, but such a recruitment would probably need to be done face-to-face, rather than through the mails. Heck -- let's put him on Spec again this month; maybe's he's ready for it. // Never approached The Comic Reader because I know their space-available situation is even tighter than yours, and I never thought they'd consider membership seriously. (Although with the move to require checklists only 3 times yearly in frequently-published zines, it may be time to approach them too.) RBCC I never even considered; knowing Van Hise's fannish philosophies all too well (thanks to some less-than-valuable correspondence). I'm fairly certain it'd be a waste of time. // You folks do know that anyone can recommend any fanned to be placed on Spec, don't you? During my entire term, I came up with the names of all but one fanned for the Speculation list. Mark, if you want to put these people on Spec, do so! Please!

Believe it or not, there will be at least two more issues of THE LEGION OUTPOST, so says Mike Flynn. Both are in production right now.

(((TOM MASON))) You sound depressed. One of these days I'll have to whip up a little somp'n for Radion. ('Cept I have commitments to Omniverse, Comics Journal, Bill Sherman's eventual Hot Goop, and I've been promising a story for Endeavor for a year. Gotta do all these first...)

(((KURT ERICHSEN))) So howcum everyone is getting mad at Gary and Kim for missing 2 months and not partaking in Official UFO Business, when you're guilty of the same sins and everybody is ignoring you? (Maybe you're just not as vocal about it...) // Tell you what I think you ought to do to get Endy back on its feet. Do a bunch of strips yourself -- write 'n' drawer 'em, print it offset or e-stencilled mimeo, but make yourself the chief contributor. Run your fiction and your strips, make it an outlet for your own personal brand of creativity, and don't include other people's material unless it's certifiably as good as what you can do. Something like LSLTD, but the way you'd approach it instead of Bill Sherman's approach. If that's what you had in mind when you say you might switch to a "fannish cartoon zine," then I wholeheartedly support that move.

(((RICH MORRISSEY))) I trust you meant that Steve Keeter, not Gerber, used to type up the UFO newsletter himself. Tsk. When a great mind goes... // Incidentally, don't be surprised if DC does end up with the rights to LORD OF THE RINGS. Marvel threw in the towel on that project before it even began.

(((BILL MUTSCHLER))) Having fun?

(((BILL DALE MARCINKO))) As you well know, I find this whole situation outrageous...but I find your own reaction to the summer's past events even moreso. Despite the sincerity of your story, people still find it difficult to believe because you evidently made no attempt to report the harassments to the authorities. And at Creation last August, why didn't you round up a bunch of us, point out the fiend, yell "He's the one!", and sit back as we ground his face into the floor?

As for me, I've been waiting a long time for someone to do a job on the RBCC, and rather thought Marilyn's review was dead-on-target. ~~Wot/s~~ ~~with all this pto-RBCC bullshit, anyway? Blah!~~

(((THOM MORRISSEY))) Sorry, I have to ask: why is it number 1½? Issue numbers are counted with integers for a reason, you know. (And where is the 1½th issue, anyway?)

In years gone by, people can and have voted faneds into the UFO on the basis of past or anticipated future work, while ignoring the particular issue at hand submitted by the applicant. Jim Main's reinstatement a couple years ago is a sterling example...he reapplied with a dismally weak effort but received enough yes votes because he'd done some relatively good zines in the past. A nice, sentimental gesture and a terrible way to run a fanzine co-op. What can you do?

(((CHRIS ROCK))) So where were you last month? Hand poised on receiver, I was waiting breathlessly for you to call while you were in town. Never called. Geez...and you expect me to drop by the next time I'm in West Plains? Double-bleh!

(((BILL SHERMAN))) Actually, I sort of tried to avoid monopolizing your time at Julycon on purpose, to give you a fair chance to meet and talk to all the other people you hadn't met yet. As noted, we'd had ample opportunity to talk on previous occasion.

(((CHESTER COX))) Truth to tell, I didn't know there were any remaining Vampirella fans in 1978... // So Feedback #5 didn't have a large, chatty letters section. Maybe I was thinking of #4, then, or maybe I'm confusing it with Spirit of Fandom. As I said, I was working from memory, since most of the fanzines I've received before this June are packed away in Columbus. I don't see where that minor slip negates any of my serious criticisms of FB, which was its undiscernable reason for existence. Now that you've explained it, I have a vague idea of what you're trying to do, but that doesn't change the fact that Feedback's purpose was not readily discernable from reading the zine itself. I thought you were trying to fill the niche of Dateline: Comic-dom, which was largely sustained by letters from the enthusiastic readers in its day. (And frankly I think it's a niche you should strive to fill -- fandom needs a good letterszine, and Mike Raub has seemingly mikerabbed for the last time.)

What are we doing in comics and fandom if we're cynics? Hold on a minute there, Chester... I think you're mistaking my motivations for something which they are not. For example, these days my interest in comics is on a largely technical level, since it was -- maybe still is, I dunno -- my ambition to write them. When you get that close to the medium, it's hard to goshwow over the latest Spider-Man and at the same time be thinking in terms of, "that transition was sloppy, this pacing could have been improved like so, those word balloons could have been trimmed here, here, and here." I still have my sense of wonder, but I keep it in reserve for those books that genuinely deserve it. (Most current DC and Marvel comics, I'm afraid, do not.) // As for fandom -- y'know, I took over the UFO Chairmanship with the idea of trying to inspire a new fannish optimism, with a renaissance of more-readily-available quality fanzines. It started as a frighteningly uphill battle. To take one example of the problems facing the UFO, we'd slid from a membership of 15 to (at its low point) 8. If you don't think it took fannish optimism on my part to rebuild our ranks to its present level -- which I humbly believe is now the strongest it's ever been -- then I wish you'd explain what your criteria for optimism is! I'm optimistic about fandom for the most part; but please realize that my outlook is tempered by seven years of experience with fandom and fanzines and comics. (Ghod, I'd feel old if Bob Jennings weren't here.) My standards are naturally a bit higher now, because I've had to wade through seven years of mediocre comics and cruddy crapzines (including some that bear my name as publisher and editor) to find the 10% that might be worthy of my attention. That may be cynicism to you, but I call it perfectionism. If a zine is worth doing; it's worth doing well -- but if it isn't done well, it's not worth reading, no matter how admirable or valid the editor's intentions were. You have some great ideas for Feedback, but unless you can present them in a manner which meets at least the most basic requirements of a quality fanzine, then it's just not going to cut the proverbial mustard. At least, not my mustard.

(((BETHKE/KOEHN))) Welcome to my nightmare. I anticipate some funfilled intellekshualism from your corner. Maybe you'll give this chicken outfit some class -- Kim Thompson's been trying, but youse guys are the acknowledged pros when it comes

to combining intelligent analysis and snappy reparte. Don't let us down, now...

(((HERE I AM, A PRIVATE CITIZEN...))) No sooner am I back in the the ranks of the hoi polloi, and it's time for my first big diatribe on how the newsletter should be run. Of all the nerve, I say.

The problem at hand is that of TetFrags subscribers. When I relinquished the Chairmaniactal responsibilities, I left a bran' spankin' new problem on Bill's hands. (I did this on purpose, obviously, to save myself from the impending responsibility of solving it.) Last month's Subscribers list set a record number, coming in at a record 19 interested non-members. After all the copies were mailed out, only two remained for the back-issue stock, and one of these has been sold already. I suggested to Bill -- at the risk of seeming like a back-seat Chairman -- that he raise the TF copy requirement from 40 to 45 for the moment, while we as a group decide how to handle the situation.

The number of subscribers obviously has to be limited somehow, since we can no longer insure that there will be enough copies to go around. But how do we set the limits? Who decides which non-members (and how many of them) have a valid interest or stake in UFO affairs? Should we even continue to make TF available to non-members? And if we do continue subscriptions, how much should they cost? What is the most equitable manner of allocating subscription income now?

At the close of my term, sub revenue was virtually irrelevant. Each issue presently owed to subscribers represents an intake of 50¢, but most of that is eaten by postage. A mailing of 4 ounces or more costs 54¢ to mail, so sub copies of that size must be sent out 3rd class (40¢) or Book Rate (48¢, the most economical rate if the mailing is over 5 ounces). Envelopes cost me about 3¢ apiece, too. Last month, as one of my final official acts as Chairman, I raised the sub rates to 1/60¢ or 6/\$3.50, so that sub revenue would at least have enough substance to give us a choice in the matter from now on.

In the past, the Chairman has used sub money to help pay for the cost of printing the newsletter. TF was essentially his fanzine -- when Kurt was Chairman and supported TF out of his own pocket, he used to trade copies with other faneds for their non-UFO publications. Now that the printing is done by the members themselves and things are run in a more formal manner, only the printing of such things as the covers, constitution, voting grid, and UFO Checklist can reasonably be considered UFO general expenses, to be covered by the UFO treasury. (In other apas. it's customary for the Central Mailer to pay for printing the Official Organ, since it counts as his personal contribution in terms of page credit and minac.)

I suggest that the number of subbers be limited to, say, 8 above the number of members for the time being. (If 12 members, then a maximum of 20 subbers.) The copy requirement should be set at 45 -- until we can agree on how many copies of each mailing need to exist -- and the Chairman may allow the copy req to float up and down as necessary. I hesitate to suggest a constitutional amendment to define the size of TF, while we're presently inundated with various and sundry amendments. Instead, I would trust Bill to set a logical copy req by Official Edict. No need to complicate our charter with numbers and size limits that are better kept flexible in the winds of change. (Wow...symbolism and metaphors! Can't deal with it...)

The cost of printing UFO Official business (excepting the main section of the O.O.) should be assessed from the members accounts, and sub revenue for the moment should be deposited into a General Fund, the balance to be listed as part of the Financial Report every month. Until we sort this out and work up a long-range plan here, this seems like the most sensible answer to this situation. The General Fund might ultimately be used for official printing expenses, or divided evenly into each members' accounts, or saved for a big UFO party at the end of the year -- right now, it's at least a sensible interim measure until somebody comes up with a better idea.

I bring up this matter in such detail, bogging down important TF matters with these peripheral apa politics, because it does need a permanent solution, and I feel partly responsible for it since the problem began to arise toward the end of my term, as a result of my preprinted-zines-only policy. Now somebody can put me away...

(((WOWIEKAZOWIE #3))) A nifty little stripzine, Pete; though lacking the substance of the article format, it's certainly as worthy of the WOWIE logo as its predecessors. The strips are obviously above-average fan endeavors. I recognize Steve Clement's name as the fellow who wrote a Writer's Digest magazine article on the comics market not long ago, and his story here look for all the world like it had its genesis as a rejected DC inventory mystery story. (I've got plenty of those on hand myself -- want some?) Though nothing stands out a spectacular, most of this issue was competent, fun stuff. I see no reason not to vote YES.

(((SEDUCTION OF THE INNOCENT #1))) Let this be a merciful final word on Red Sonja and you can have my YES vote too. Some very worthwhile material here -- except for that collection of Staton's worst art anywhere ever, I enjoyed every bit of it. (I was going to suggest that you take care not to write over the heads of your readers, and then decided it would be a very silly thing to say. So skip it...) My only complaint, a minor one, is that the Claremont interview focussed so exclusively on plotlines and concepts he is writing for specific books, most of which are buried and not yet read at this end -- now I gotta dig up the rubble and see what he was talking about. I can think of about half a dozen things I'd like to discuss with him that weren't even touched on; I have a basic criticism of his writing, that it's too complex for the given format of 17 pages per month, and I would have liked to get into a discussion along those lines. A few more general, broader, and more varied lines of questioning, perhaps. Anyway, a good zine...the text material tends to eclipse the catalog material, by the way. Maybe you should just do away with the comics ads altogether...

(((PORTIA #4))) Love it! More!

(((RADION #7))) I think this issue reflects this sense of depression I feel from your TFzine. As usual, an adequate, satisfactory fanzine, but no more than that. It's as though you're too tired to try anything new, too comfortable with the present incarnation of Radion to break any new ground. The changes you have made are mostly cosmetic -- it's your basic editorial philosophy which needs to be perked up. Your comment to me in the letters section is particularly revealing; in regard to pushing for more in-depth

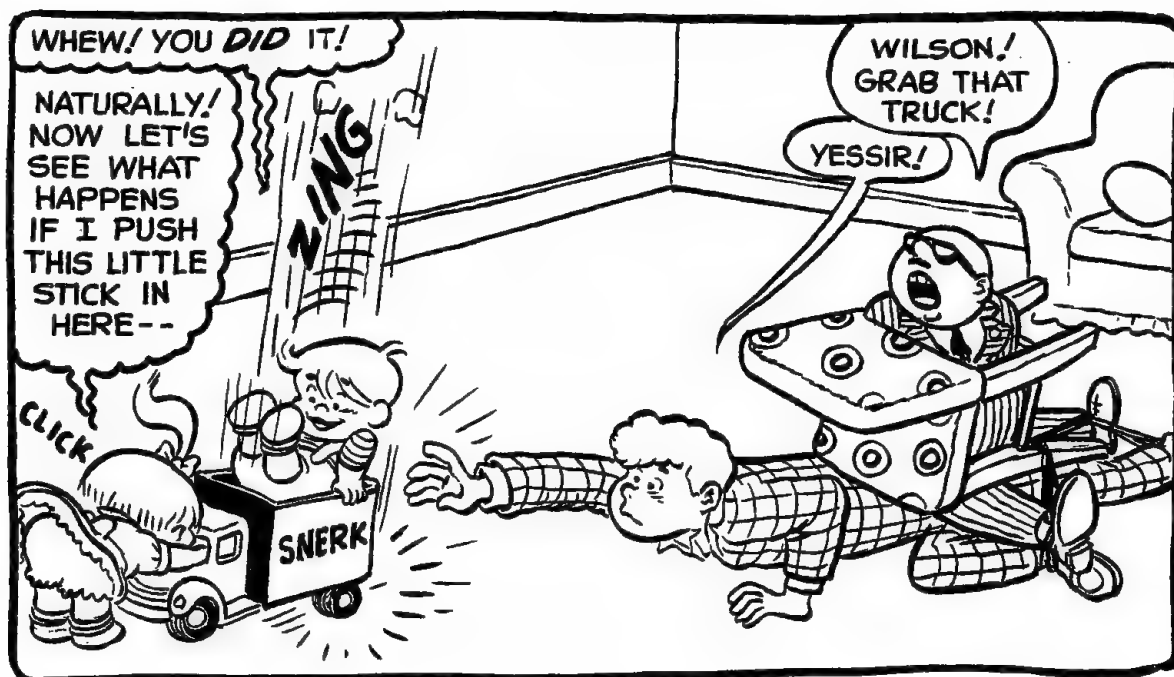
particularly revealing; in regard to pushing for more in-depth interviews, you reply, "I really don't want to press my luck. After all, they've probably got better things to do than answer 50-60 questions from some fan-ed." Heck, Tom, you think I'd have gotten anywhere with my Shelly Mayer zine if I'd started with an attitude like that? Pros should be respected (if they've earned it), but not deified! I was a little nervous about approaching Mayer the first time, but the man was so enthusiastic to answer my questions that he phoned me first! I've spent hours on the phone with him since then -- he's fascinating to listen to and enjoys talking tremendously. So press your luck when you're looking for interviews! You may be turned down sometimes, but you'd be surprised how many comics pros are eager to talk to the fan press. Stiffen up! Straighten your back! March in there and demand answers to the really tough question! Go get 'em, bucky!

...???

Oh well.

By the way, you need a new UFO seal? The one in this issue looks like a fourth-generation copy of a copy. Bill's got all the seals now; just ask him for one. Tell him I said it was okay.

I don't believe I've ended a zine in the middle of a page in some years now, but the deadline backons and I have no time to put together some filler material. Darn. Let's see if I have anything on hand...



PROCTER & GAMBLE FOOD PRODUCTS



AIABOK #9 is a fanzine of intensely personal comment and opinion, produced by Bob Jennings RFD 2, Whiting Rd., Dudley, Mass. 01570, and is intended for distribution to the membership of the UFO. For those who care, telephone is 617-987-2900, after six in the evenings, and never on Saturday nite.

Well, I have only received one fanzine this month, namely, SEDUCTION OF THE INNOCENT #1, so I guess I'll start off with a few short comments at least.

This issue seemed to be composed almost entirely of the type of features which I don't much like, namely; interviews and art folios. I suppose there are other people out there who do like this sort of stuff, but I'm not one of them.

Oh well, hitting a few specific points, I found the article on Wonder Woman very interesting, altho it was too short and only hit the high points lightly. It also neglected a lot of material, including the second most prominent theme of the whole series. Enormous parts of the article were devoted to detailing the odd presentation of female stereotype verses the male stereotype dominated by fascination with violence, warfare and brutality, without even once touching on the political aspects of the comic. Thruout the series during the time Moulton was handling the strip, he repeatedly stated thru the mouths of Wonder Woman and other characters as well, that hope of changing humannature, of expanding freedom of women and eliminating the baser instincts of humanity lay exclusively with the system of development and compassion personified by the democratic political process, and specifically by that of the United States. To ignore this prominent political theme is to cut out roughly a third of the entire motivation and meaning of the strip.

The general writing of the forties and early fifties was obviously slanted toward the absolute basics on the most elemental level for more than one reason. Moulton was not only firmly convinced of the human female's natural superiority to the male at all levels, but he was equally concerned with the danger to the democratic form of government which was being posed by the expanding fascist sphere. Totalitarian dictatorships, syndicism and fascism were propelled into reality by the crushing effects of the world wide depression during the late twenties and early thirties. Moulton was horrified that people, not just in one or two countries, but in dozens of different locations around the globe, would be so willing to sacrifice their political birthrights, their ideals, their freedoms, and even their individuality to totalitarian controls in return for food and economic security. When he created Wonder Woman, he envisioned her as much as a political product as a feminist reaction.

The evils of the day are made into clear analogies to the characters in the strip. To heighten the similarities he eliminated almost all traces of subtlety in his presentation, and even named his characters, especially the villains, after their mental persuasions and personalities. His opposition to fascism, especially to the loss of human rights, and the fascist glorification of heroism in battle and the idea that expansion of fascist states by military

conquest was a just and honorable thing, helped create a good many of his story plots.

His creation of Mars, god of war, was not a blow against male supremacy, but against fascism and everything it stood for. He was also quick to point out in many adventures that the proponents of totalitarianism existed everywhere, even in the United States under various guises. Wonder Woman was the force of enlightenment, of freedom, of peace and gentle reason, not just as a woman, but as a representative of the United States. It was no simple accident that in her civilian identity she was part of the military forces dedicated to defending this country, that her boyfriend was also a military man, or that a good third of her stories deal with obvious military connected themes.

I think you have overlooked a very serious and significant aspect by failing to mention this and to put it into the perspective of the rest of your article. Some of the enormous one sidedness of the male intellectual blunders washes out when you realize that the male villains are Nazis or fascist fellow travelers rather than personifications of all men.

The other points you touched on were handled well and are very well thought out. I think, myself, that the greatest damage to the strip and its continuity have been delivered by the people who took over after Multon left the strip. On the other hand Wonder Woman was in danger of being folded when Kaniger took over. Kaniger can be an excellent writer when he wants to be. He envisioned the strip as being aimed directly at pre-teenage girls, and built his stories and the characters along those lines. Viewed in that particular context they may seem silly and pointless, but they are not nearly so offensive as the later material, in which male writers write what they think are feminist stories, based on what they think the strip stands for.

So far as Steve Trevor is concerned, he is indeed stupid, and short sighted, and erratic in his behavior, but he was also loyal almost to a fault, courageous, and generally steadfast in his ideals. Steve fits into the whole Wonder Woman picture pretty well. He was the ideal, perhaps the only possible male companion in a totally female dominated strip. He fits the role of the traditional "tame tom-cat"; a man who is muscular, strong and sturdy when he is needed for this attributes, but who is absolutely devoted to the female hero, has no will of his own, and isn't strong enough to interfere with her own personality. Powerful women thruout history have found it amusing and pleasant to actually create this prototype in the real life world, so Steve followed in a long line of similar puppets that preceded him.

A good article despite being too short and not expanding all the possible areas of comment.

The interview with Jennette Kahn was not too good. I gained nothing from reading this. I don't like interviews to begin with. I consider most of them to be a total waste of time. My only criteria as to whether or not an interview is successful or not is whether any new information, or new insights, or different aspects of the interviewee's personality have been revealed during the interview process, and I'm afraid in this respect the Jennette Kahn interview did not pass the test at all. If I had never read this interview at all I would still know just as much about the lady publisher as I had after I read the thing.

The interview did show that Jennette Kahn is an extremely clever woman who does not have any intention of discussing important matters with members of co-fandom. I noticed that every time you tried to get her to answer specific questions, or attempted to probe reasons why something happens or why some specific decision had been made, that she very skillfully turned the interview into other channels so that she did not have to answer any of those questions. Even on relatively simple and inoffensive matters, such as why STARFIRE was cancelled, she slips away from any real answers. After admitting she liked the later stories, the art, the handling, the only explanation I can find in her answers is at the end of one sentence she mentioned that the character "was not well defined" which is pretty much the same as no answer at all.

The only areas where she went into any detail at all (the dollar comics situation, for example) are

those areas which have already been completely outlined and explained to the fan press sometime before, in depth. She is excellent, really excellent at any answering questions, yet still seeming to be perfectly charming and cooperative at the same time. In this case I don't think it would have been possible for you folks, or anybody else to get a good interview out of her. She simply has no intention of discussing anything new or important with members of co-fandom. It would be interesting to see what you can do with an interview with some personality who was interesting in talking about his world, instead of shuffling people off with an empty gesture of co-operation.

The Margaret O'Connell article was interesting and generally well written. However I think she has neatly fallen into the easy trap concerning female comic characters. Namely, there is no way the female comic characters can possibly emerge without taking a severe critical beating, no matter how they are handled, or who does them.

Comics must sell in order to survive. The overwhelming bulk of comic book readers are male. The comic book format demands some sort of story line in which something specific happens, and the comics that feature action sequences invariably sell the best. The others generally fold. Female characters are therefore caught in a trap which they cannot escape from. If they look sexy and appealing, feminists such as O'Connell can complain that they are being exploited purely for their sex appeal. If they engage in traditional adventures with traditional super hero foes and fights, then they can be attacked as being unrealistic, and nothing more than female eunuchs who are male in their outlooks, activities and adventures and are female only in their body outlines. If they expound heavily on feminist themes then they are attacked ~~ahla~~ THE CAT and WONDER WOMAN as ignoring the real message of feminism and concentrating too much on background trivialities such as overblow male prejudice in an effort to contrive stories based on misunderstanding of a transient fad. Women who act irrationally in the comics are attacked as being merely an extension of an age-long male prejudice about women in general, while male characters who display irrationality are ignored (third column in O'Connell's article). If she settles for more sedate stories with different style, then the character is attacked as surrendering her traditional hero image and heritage to exploit the other age-long male prejudice that women can't cope in an action environment. Anything, anything at all, that a female hero does is going to land her in trouble with someone. There is simply no way a female hero can win. No matter what kind of stories she runs, what sort of art she represents, no matter what kind of personality she is born with or given later, feminists and non-feminists alike can easily pick her apart because she did this or that, or was obvious here and not obvious there. Any action, or story or outlook she takes will bring her up against both prejudice and reaction on the part of people who find it very easy to criticize.

And I think this is what O'Connell is doing ~~haws~~. She has decided that Marvel is promoting sexist heroines. Once having arrived at the conclusion, she then writes to prove the case, and naturally, finds no end of supporting evidence. With this sort of writing outlook it is easy to pick and choose any examples to prove any sort of point. Stan Lee is certainly no feminist supporter, and is a very easy target. It is easy to pick fault with female heroes, they can be twisted and their stories examined in any manner to reach any sort of conclusion one wants to reach. I think that the only conclusions possible from an article such as this is that Marvel uses female heroes on covers to sell by exploiting sex appeal (just like 90% of the other products/magazines/movies/toothpastes/autos etc etc do), and that female heroes are in a state of change and transition due to the change and transition that is affecting all of American society.

"Hero On The Rocks" was awful, really awful.

The Red Sonja bores me to tears. Really, I can't think why in the world you wanted to run this thing. The letters and the material you ran did not show off your point of view to its best advantage, at all. The letters and answers give the appearance of someone who is carping at something a lot of fans enjoy, for no really specific reason. When you raise a point (Red Sonja's costume and its possible comfort and functionality, for example) which the other side

effectively countered, you in turn respond by saying the issue isn't important at all, even tho you originally raised it in the first place. This is hardly good logic.

Your comments that comics are the last bastion of male supremacy are ludicrous. Perhaps you might step over to the paperback rack at any corner drugstore for a real glimpse of male supremacy themes, or turn on your TV set any night of the week, or look thru the magazine rack at the corner newstand, or even check the ads out in the daily paper. Comics aren't the last anything, especially not the last word in male supremacy.

You are stunned and horrified that Red Sonja is a sexist comic. Wow, what an earth shaking revelation! I mean, when did the light go on over you head on this one? Women are sex objects to men, and men are sex objects to women, and when a comic book finds a way to turn this into a best selling sword and sorcery comic book, you become furious. Who cares? Why not vent your ire against some of the nude girlie books that exploit women as nothing but sex objects, and also present the divient and kinkier side of sexual exploitation as well? If you want to save the world from sexism this seems like a pretty insignificant place to start.

Oddly enough you follow all of that with pages of pin-up illos showing sexy female comic characters in physical battle with one another. A conflict in interests, at best.

The interview with Chris Claremont I found a bit tedious. He also seemed to have an amazing ability to manhandle the interview. O'Connell would ask a question, which he would then more or less ignore and start off on a tangent of his own. Luckily most of his mutterings did concern themselves with the basic theme of the piece. I'm no fan of interviews but I suppose this is as good as any.

All in all I thought this issue was a bit uneven. However, it was a first issue and I'm sure some of the rough points will even out as time goes by. Incidentally, my copy arrived with several pages having large black smudges all over them. I dunno if I just got a bad copy or what, but you might want to check the rest of your stock before sending them out to cash paying customers.

I'm concerned that this issue of SEDUCATION may be the only issue that will be produced. I've received info sheets and seen ads for your new fanzine INSTANT GRATIFICATION. Is this going to be a UFO fanzine, or what? I vote YES on SEDUCATION if we are going to see more issues of it. A word concerning your plans would be enlightening.

WELL, THAT'S THE ONLY FANZINE I have received from members or prospective members this time folks. Depressing as hell. Are there other fanzines out there somewhere that the mail service is maybe hoarding on their own or what?

WELL, ON TO BUSINESS ANYWAY namely, the voting business. Having voted YES on Bethke/Koehn, I also vote YES to Jay Zilber's proposal to eliminate the number ratings. I also vote a big YES (I'm sure it's seconded by this time) to the Zilber incorporating the still available section into the main checklist, and I vote NO on his amendment to eliminate the membership size restriction, for reasons explained last time.

I also vote NO (if it should get a second) on the Thompson proposal that frequently published fanzines only printing the checklist three times a year. This defeats one of the primary purposes of the organization, which is to publicize its existence, and the existence of member fanzine issues.

I also oppose the suggestion that fanzines be allowed to run inserts added to the various copies instead of actually running the list as part of the body of the fanzine. (This idea suggested by Mark Gruenwald/Dean Mullaney). The reason that I am against this idea is pretty simple, first it would be remarkably easy for anyone to simply run the insert in a few copies, say those which were sent to UFO members for example, and neglect to include inserts in all the other copies. Also Mark/Dean specifically mentioned that the insert would not be enclosed in distributor copies.

I mean, hell folks, running the checklist is one of the primary obligations and benefits of the UFO. The idea is to mutually promote member fanzines. Every page of space in every single fanzine, no matter how large or small the circulation base is very precious. I'm not exactly crazy about giving up a page and a half of precious COMIC WORLD space to run the checklist every issue either, but I do so. I joined, and I'm sure everybody else here joined this group with their eyes wide open, with a full knowledge of the rules and of the aims of the group, and one of the primary rules is running the checklist. If you don't want to shoulder your share of the responsibility, if playing the game fair is too much of a bother, then get out. Running the checklist is to me one of the basic hard core points which this organization cannot, or should not even consider changing. The mutual front to mutually promote and improve the quality of member fanzines is what this organization is all about. And that means running it right inside the body of the fanzine, as an integral part of the fanzine, and displaying the UFO seal to show that you are a member in good standing, I strongly oppose any efforts to tinker with or change this basic principle in any way.

One more piece of UFO political business before moving on to mailing comments and other matter. I'd like to propose one more ammendment to the constitution. Wait folks, don't run for the exits yet... Right now persons who apply to the UFO for membership and are turned down for whatever reason can reapply for membership again, immediately. I think there ought to be a respectable waiting period, both to allow the prospective applicant time to reorganize and improve his fanzine, and also to give the UFO members a little rest without having to go over the same ground again and again. Theoretically a person could reapply for membership every month of the year contineously until he wears down the resistance of the members and if finally admitted. I think there should be at least a six month cooling off period, again to give the prospective applicant time to make changes and improvements in his fanzine, and to allow UFO members a chance to see the applicant's new product in a fresh light. Therefore I propose:

Any applicant to UFO membership who is rejected for whatever reason, must wait at least six months after the date of his rejection before he may reapply for membership a second time.

I don't think this six month waiting period is going to discourage someone who really wants to become a member of the organization, but it will give us the operating time we need to make a better, more objective decision. Do I hear a second?

SO FAR AS OTHER THINGS GO I finally picked up COMIC WORLD #19 from the printer this afternoon, and having had my mailing envelopes all addressed and bulk sorted well in advance, also had copies out in the mail this same afternoon. So the issue should be reaching UFO members and applicants within the next week or so. Comments and opinions, either in LOC form or thru TET/FRAG always appreciated.

MAILING COMMENTS MAILING COMMENTS MAILING COMMENTS MAILING COMMENTS MAILING COM

The Big Wheel (Jay, soon to be Bill) This really has been a productive year and all from what I have seen of the group. Hope that all will continue at the same speed. I would normally bitch at you, Jay, for delaying a mailing, a monthly mailing a week or so without any explanation, but what the hell/ ~~1/11 1/11 1/11 1/11~~ ~~1/11 1/11 1/11 1/11~~ I have a forgiving nature and it's not so important anyway.

By the by, is it really necessary to run the UFO constitution every issue? Looks like a space waster. Maybe it could be run every other issue or every third issue, since most of us have back copies of TET/FRAG we can refer back to if need be. Just a thought anyway.

Photo page was frightening. You mean these people really look that werid? Jeeze, is it too late to bail out...

Comics Journal Newsletter Sheet (Thompson) Well, your intentions sound a lot more sincere than they did several months ago. However, as of this date, 18 Oct 1978, I have still not received a single copy of THE COMICS JOURNAL, at all. I also notice you haven't run the checklist, by your own admission. Until I see some things, like copies of your fanzine, and more participation I'm afraid I'll have to stick by the stuff I said last issue. I hope you do become more involved and interested in the UFO. The co-op needs active, interested members.

Wow, I just realized that the deadline for the next TET/FRAG is 21 Oct, and here it is the evening of the 18th. I dunno if I'll make it this round. I think in any event I will have to cut these comments down a bit from what I had originally planned.

SMILING IN THE DARK (Batty) Send your ad, I'm still waiting for it. I'm looking forward to the next issue of FD, I'm sure it will show real improvement and development if even half the stuff you've planned comes out for you. So far as sending copies of fanzines to applicants, I always do that. I thought it was part of the common courtesy of the UFO. I also send to prospective members and inactive members as well. Forsome reason I can't think of my five favorite and three least favorite comic books. I don't have that many real favorite comics on my list these days. All of them seem to have fallen into bad times. As for the bad, really bad ones, the list I consider crappy would go a lot longer than three or ten or even twenty titles. It seems that comics go into a story slum (to me anyway, someone else may think the current crop of stuff is really great) every few years and then comes out of it. I suppose my favorite comic at the moment would be ELFQUEST, which really isn't even a professional comic, altho it should be.

WHAT HO! (Morrissey, Rich) My objections these days to the DC style of story has nothing to do with continued serials, altho I don't much like them as a general rule. My objections are basically that they are presenting stories which have no logic behind them, no plot development, and no reasonable character motivation. Clay Geerdes whose article in RADIO spoke out for more irrationality and humor in serious comics must love the current DC stuff. Whenever a hero needs an out, he simply invests something to meet the situation. A recent JLA story for example, showed a villain who is able to stop time, create an island on the edge of the time flow, create a super monster thinking machine, cause the super machine to pull obscure DC heroes out of their time periods, give them undefined but omnipotent powers, cause them to defeat the JLA, and all so that the JLA having suffered the sting of defeat will be strong enough in their resolve to defeat his monster brain which is somehow out of control (don't ask how or why) and can destroy the whole fabric of liniar reality. This is not writing, it is not even good fairy tale plotting. The story has so many inner plot problems, and outright blunders staring it in the face that I had great difficulty reading thru the thing. I had a great urge to hurl the book into a trash can and swear off the JLA forever. Only the thought that I have a complete collection kept me going. Why would a villain create an island outside the time stream, whatever that may be. How did a simple humanbeing manage to do this? How did he manage to create a super brain machine, and once created how did it possible go out of control? How did he manage to pull the heroes out of their own time zones? How did he manage to give them super powersm or for that matter, what super powers did he give them, and how did he make them defeat the JLA? The whole story is delivered without a single word of explanation about anything. You the reader are just supposed to open wide and swallow this malarky like a good little comic buyer and pretend that the plot stupidities make some sort of sense. Well they don't, and neither do the stories in 80% of the other DC comics either.

I'm gonna have to stop this and get these sheets printed up and in the mail. It seems, thinking back, that I have sort of neglected the mailing comments the last couple of times. I promise next issue I'll give some real mailing comments type coverage to everybody. At least this issue will come out even book on the printing, eh.

Much more next round. Happy trails.

EDIFICE ROX / #9

INTENDED FOR TET FRAGS #64

CHRIS ROCK / PO BOX 14 / WEST PLAINS, MO 65775

To work - ABOLISHING MEMBERSHIP LIMIT. Here is a 'second' and a YES vote on this amendment. In spirit

the UFO has always chafed at the idea of a membership limit, witness the 'waitlist' proviso. Also, it makes the Constitution shorter.

Elimination ... allow me to imbue proper emphasis ... **ELIMINATION OF NUMERICAL RATINGS.** When I joined the UFO, there was no provision for or use of numerical ratings. I started using them for my own convenience. I think I advocated their use to the extent that I said they were convenient. A ten-point (best possible rating, theoretically never actually used) zine would get 3 of 3 for art, 3 of 3 for text, 3 of 3 for 'mix', and a brownie point for good vibes. With the urging (not proselytism) of Jay, I incorporated the idea of numerical rating into the revised Constitution. Thus, members are forced to do something that was originally a devise and invention of one member. I come, not to codify, but to cogitate; sayeth the lord. With the thot That the system is still, in my opinion, a good devise; I vote YES.

THE 3-CHECKLIST YEAR.

This is a real change in the character of the UFO. The point behind this whole organization, when it was first formed under the name BLUE PLACQE (a 'u' goes in there somewhere, you spelling demons put it in where you want it) was to provide for co-operative advertising. There were no super-adzines in those days. Just giants. I mean, there were giants in those days, and they were the noble fans who relied on word of mouth to spread the word, who could count on the plugs in hosts of fellow eds' zines to act as advertising. OZ was intentionally run in a like manner, for the fannish flavor to be derived was sweet. This is take a metaphor to lunch week. Nowadays, a kid reads TBG, buys STAR*REACH and FOOM and puts out a zine and advertises it at a dollar a copy. You young whippersnappers! The commitment running the checklist every issue requires is not too much to ask of a true old timey type grassroots fanned, and the change asked for is actually a change in the very fiber of the organization. I am not ready or desirous of such a change (I am not ready for or desirous of such a change, you grammar freaks). I vote NO.

SIX MONTH MAX LISTINGS.

This is also contrary to my established practice here at my vast publishing empire. My currently and still available zines are the last one I published and still have any of, and the ones still left from previous issues. These are the zines I have to sell.

It's not like I was LAST GASP and I'm in it for the maximum amount of money to be made, publishing as many saleable zines as possible and keeping them in print. As far as eliminating the duplicate addresses in the Checklist, look thru old OZs and you will see an efficient way to do it. List the address in the Currently available section, then direct the reader to the appropriate listing with a 'see above' or something in the Still Available listing. Of course, if there is a Still Available zine from a member with no Currently Available one (sounds impossible, but it has happened!), you just run the address there. No duplication. Entirely Constitutional. Studied Patyphysical. In short, this amendment is contrary to the spirit of co-op advertising (as is the above one), I vote NO if this receives seconds.

MANDATORY EXCLUSION EXCEPT IN HARDSHIP CASES. Currently, we have a kind of reverse situation. To be a member, one must fulfill certain obligations. When he does not, the executive officer must take appropriate action, primarily pointing out the facts in his editor's notes, cont.



and putting the proper people on the roster. Traditionally, the chairmen have been reluctant to omit someone who expresses a sincere desire to stay in, and going with it when the offender drops out of sight or says 'so long'. In other words, this amendment would dictate in a slightly more emphatic manner the duties of the executive officer, this would be detrimental to the casual atmosphere, I vote NO. If it comes to a vote, advise against it if you care to know how I feel.

ELIMINATION OF "STILL AVAILABLE" AS A SEPARATE CATAGORY. This would make the Constitution shorter and simpler, make the practice simpler (I think, certainly no more complicated), and is not a sacred cow; I second this and vote YES.

DROPPING "STILL AVAILABLE" LISTINGS ALTOGETHER. For reasons stated in my argument against the 'six month max' idea, I'm against this. The only trick will be weeding out the UFO issues of TCJ from the nonUFO ones (ones without symbol and checklist). This is, natch, a job for the checklist compiler, ie: chairman.

ZINES / SEDUCTION OF THE INNOCENT.

Something Tom Morrissey or maybe it was Tom Mason or damn person and I discussed quite briefly at the NY Comic Art Con was whether the UFO (specifically, TF) was an appropriate place



for running ads. This was not about ads like Thom ran in TF #64, but ads for posters and books and comics and shit like that. We came to ~~have~~ no all-encompassing conclusion. I should have brought this up earlier, it's too late in the question of this zine. So, ignoring that issue and strictly on quality and interest I vote YES ... It has a good anomonus character as interview and article zines should and looks OK, tho it would have been more appropriately printed mimeo.

AFTA 2. This is more of the same from Bill Dale. My comments on the zine remain the same (look 'em up, BD). So, I confer (and bestow) a SATISFACTORY rating.

COMMENTOS DEL

MAILING. To all - Rich says "... a real apa TF definitely is!" Bob Jennings says "UFO is not now and

never has been an apa." OK, I'll buy that. Yeah, Rich, I don't belong to any apas, altho I had a brief fling with a pulp apa that frankly didn't amount to much. I have seen about half a dozen apazines in final form and lots of individual contributions ... I just prefer to let it all build up and get released at six month intervals via ZEROX.

MARK/DEAN. Allow me to publicly apologise for a cheap shot in last TF. Just was in a testy mood. Needless to say, I often equate fan with amateur, and equate amateur with avocation, and avocation with non-business. This is a personal bent, and should not be used for cryptic comments. Maybe I should go over this ground in a future TF.



INSTANT GRATIFICATION

Store address:
146 Witherspoon St.
Princeton, NJ 08540
(609) 921-1751

Marilyn Bethke

INGRATE address: P.O. Box 666
Somerville, NJ 08876

This time around, Alex and I are going to take turns with our individual contributions. I'm going to start it off over here because for some reason (and despite our specific wishes to the contrary) most people seem to be addressing their comments on SEDUCTION OF THE INNOCENT to me. I'm going to do a few mailing comments first, and then I want to get into some more general suggestions for the UFO.

BILL DALE MARCINKO -- You seem to have "neglected" to tell our fellow members a few things in your vitriolic contribution in TF #64. First of all, you say that you missed my not contributing something for your "Are Comics Sexist?" piece in AFTA #2. But Bill, I did send you a contribution for that survey. I happen to have it in front of me at this very moment. It is dated April 17, and a copy is available to anyone who wants one. If you happen to find it laying around somewhere, it will also answer all your questions about why comics are sexist and what the threat is -- matters which you insist I've never mentioned.

Also, you make a big fucking deal about my sending you a void check for AFTA #1, and then you go on to mention that you received "a packet of letters and stuff" from me the very day you were writing that contribution -- a packet which contained (of all things!) an order for AFTA #2.

One genuinely funny aspect of your "review" of SEDUCTION was your accusing me of being dogmatic and then using the expression "typical woman's reaction." I don't think you would recognize dogma if it bit you on the ass!

I'm not the least bit surprised that you're tired of "WOMEN IN COMICS issues" -- both AFTA #1 and #2 had features on that very issue, and with the exception of Margaret's piece in #2 all were very superficial.

As far as taking myself "WAAAYYYY too seriously" is concerned, you've either never read many of the things I've written (including much of SEDUCTION) or have deliberately chosen to ignore them. Besides, you don't know me. Where do you get off making comments about my "complete lack of humor" (I assume that should be sense of...)? I might expect such nonsense from Martin Greim or L. Bruce Sapp, but you should know better. Talk about my writing all you want, but stop making asinine personal judgments about someone you've never even met.

But what really pisses me off is that you're so two-faced. Your letters to me have been courteous and even -- at times -- complimentary, but as soon as you get into print, your "real" feelings come out. I've come to term this kind of behavior the Martin Greim School of Fan Journalism -- being concerned only with denouncing someone or something in print and not caring about actual communication at all. You even admit this yourself: It's not so much that you disagree, but that you "enjoy disagreeing."

The rest of your contribution in TF #64 was so poorly written and incoherent that at

SEDUCTION OF THE INNOCENT COMIC BOOK-SEX BOOKSTORE

Alex Koehn

Dear BILL DALE: In case you haven't used the eyeballs god gave you, please use your peepers to scan the credits on these UFO contributions and on SEDUCTION OF THE INNOCENT. And please note that I not only share equal billing with Marilyn, but I also co-edited SOTI. It might interest you to know that it was my decision to include the Red Sonja Papers in our catalog. Marilyn was initially quite opposed to the idea (she wanted the whole thing to dry up and blow away), but I finally convinced her that it was important for us to preserve the entire affair verbatim before someone else did it. Since, in fact, someone else had approached us with the idea, but his goal was to make money out of a one-shot fanzine called the RED SONJA RAGS. So much for history... Now, some of us out here are feminists. I'm not quite sure that you are capable of understanding something like this, but you see, there are people who care about other people, and one doesn't have to be the object of oppression to understand it or to empathize with the victim. Marilyn would be the first to admit that in many ways I am a more militant feminist than she is. Anyway, what I am trying to get at is -- "My, my. Sho gits hot in the noon day sun. Bring me another mint julep, Beulah." "Yessir, sho is hot, sho is hot. Yowsah Massa Mawcinko, equality sho is boring! Weez jes set up heah on the porch and gots better stuff to do."

WHO THE HELL CARES? you ask. You dare ask. You can sit up there in your faulty tower and spew words like didacticism and think you're pretty clever. WHO THE HELL CARES? I do, you puss brain. Listen, if what you say about being beaten up and the fear you felt at Seuling Con is true, than you should be able to sympathize with the fear women feel most of their lives. That is the feeling they get when they are stared at on buses, on subways, or at night when they are alone and there is a knock at the door. How DOES it feel when the phone rings? I get really pissed when people think they're so high and mighty ("and classless and free") Bill Dale. When Stan the Man says to Dave Cockrum, "No damnit, I want more tits 'n ass," can anyone doubt the influence of comic books?

And by the way, if comics are at best crap, what are you doing here?

And you have a lot of growing up to do before you will ever be able to allude yourself to the likes of Paul Krassner.

times I couldn't even figure out what you were saying, and I'm not going to debate again Frank Thorne's behavior as opposed to mine. Such parallels are superficial and stupid, especially when your pro-pro attitude is obvious. I do object to your contention that I was attempting to "sell (myself) as a fan writer." Look, Bill, I was a writer before I ever read a comic or fanzine. Some of you might get a thrill out of being the proverbial big fish in the small pond, but I don't. If I had wanted to sell myself as a fan writer wouldn't I have tried to sell a good image by writing wonderfully glowing (or at least innocuous) reviews? I don't need this crap. All I've ever wanted to be is a good writer -- not a "fan" writer or a "feminist" writer, but a GOOD writer. There will always be those who feel that someone who writes with conviction is seeking attention. That this idea is pure, unadulterated bullshit should be obvious.

I just wish you would stop your stupid game-playing. You lied about me in AFTA, and now you've lied about me in TF. Why on earth would I want to contribute to your magazine? Masochism? The Burbey thing is a perfect example of your silly politicking. You censor him, say that it's because of my review of RBCC and that you will "examine" and "assess" my statements. But you NEVER contacted me about the review or asked for any information whatsoever. So again, no. I will not write anything for AFTA, do not want to be involved with the zine and would appreciate it if you would not mention me, SEDUCTION OF THE INNOCENT or INSTANT GRATIFICATION again. Perhaps if you had printed a correction or apology for the lies about me in AFTA #1 in #2, instead of your snide and nasty remarks, I would consider it, but I think that your publishing and editing methods are immature and irresponsible. I don't feel that I have to do penance for some mysterious wrong to Bill Dale Marcinko by contributing to AFTA.

I must also question your reasons for voting us (yes Bill, US) into the UFO because you "would be stupid to vote down such an important person, and the promise of future issues of SEDUCTION." For one thing, I am not an important person. I write reviews -- that's all. I was under the impression that voting someone into the UFO was supposed to be based on the quality of their zine. Perhaps some of our first impressions about the UFO (or certain members) were right after all.

RICH MORRISSEY -- Thanks for the explanation and words of encouragement. As far as continuing the "Fandom Review" column after the series ends is concerned, I'm just not sure about it. (Okay, can the cheering out there!) Gary and I have talked about it, but I haven't made any decision yet. You see, I'm beginning to think that it's about as productive as pissing into the wind. If anyone needs proof of that, wait until the Journal's Best & Worst issue, #44, comes out, and you'll see what I mean.

BOB JENNINGS -- I appreciate your thoughts on the UFO, although many of your statements sound like they are based on second-hand information since you admit that this is the first time you've ever read anything written by me. So how did you get the idea that I write "with a deliberate eye for generating controversy"? A lot of your comments sound like they were taken right from Marcinko's allegations. Mmmmm? But anyway, for the answer to that, I refer you to my response to Bill above.

Yes, I do think that you are jumping to a conclusion too quickly. Police authority? Whistles and night sticks? Foul vicious fiends? No, that's not exactly what we had in mind when we mentioned enforcing standards or guidelines.

And as far as the UFO benefiting fandom, as we said in our first contrib, we simply thought that the UFO was more or did more or something. We had (and perhaps still do have) doubts about the organization. That does not mean that we don't think it is worthwhile or beneficial to its members and potentially to us. I had to read the UFO constitution three or four times before I actually figured out what was going on. To someone who didn't know what an APA was or what LoC meant not so very long ago, the UFO is a very confusing organization.

Which brings me to some general comments...

The UFO may be a co-op of fanzine editors, but such an organization wastes all its potential if that strength-in-numbers goes unused. For example, why doesn't the UFO take out a half-page ad in TBG and print the checklist and current roster of active members, or even a real ad? Not everyone can afford a full-page ad in TBG like some of its members, and if all active members contributed to such an ad, the cost would be about \$2.50 per member -- certainly an affordable sum to almost everyone. This is the kind of thing that I thought the UFO as a co-op would naturally do, and I hope members will consider the suggestion.

If we are voted into the UFO, INSTANT GRATIFICATION will most likely be our first UFO zine, even though the division of labor will be different -- I am publisher and editor and Alex is art director. All of you should have received flyers for INGRATE, but if anyone else needs information, drop me a line. It looks like INGRATE will be my project, and SEDUCTION will be Alex's.

That's all for now. Nanoo, nanoo!

Dear BOB JENNINGS: I thought, I questioned and I verified. I hope they build a nuclear power plant right next door to you. PS - it's really hard to take someone seriously when they say something like "aerosol can baloney" when a previous UFO contrib was printed below a cover repro of a SURE deodorant adv. (Don't bite the hand that feeds you, huh?)

Dear CHESTER COX: I dunno. Couldn't read a word of your column since our copy looked like a double exposure. Sorry.

Dear KURT ERICHSEN: I'm sitting here on the couch writing a paragraph to you. The TV drones on in the background...the Tonight Show with Johnny Carson...I'm real thirsty...Marilyn's in the other room typing her contrib... I wish I had a beer...Talk to you next time...

Dear RICH HOWELL: Thanks for the kind words. Being beautiful and a feminist is NOT mutually exclusive. Or haven't you noticed that Jane Fonda, Julie Christie, Vanessa and Lynn Redgrave, Jacqueline Bissette (and Marilyn Bethke -- oops! the mad typer strikes again!) are both.

Dear UFO: To all of you who have voted for us so far, thanks. We'll get it right sooner or later.

Marilyn has decided to edit and publish her own magazine, INSTANT GRATIFICATION. I will be her art director and contributor. SEDUCTION OF THE INNOCENT will be edited by me, and Marilyn a contributor. Should WE be voted in on the basis of SOTI #1, both INGRATE #1 and SOTI #2 (an all-Superman issue) will carry the UFO seal and checklist. All you UFOers out there...Please, contributions are encouraged. You should all have flyers for INGRATE. No excuses.

Dear KIM THOMPSON: Who did you sleep with to get that job?

Dear FRED GREENBERG of OMNIBUS: Please join.

MY MOTHER EATS PORK (OR HASTY NOTES)

is the semi-annual publication of one Tom Mason/705 Draper Road/Blacksburg, VA 24060. 1-703-552-2472.
Intended for Tetragrammaton Fragments #66. This is The Factory #16.

BILL D: Virginia Graham was meant as a compliment.

All of the art that appeared in RADION 7 by Sam and Co. was that of Inter-Fan. It came to me in three separate packages from Sam. I've never corresponded with even half of the guys who work for it; Bertges, Sam, and Blyberg being the exceptions. If I had been thinking, I would've given the group a plug. Note the absence of a promised plug to Clay Geerdes' COMIX WORLD.

As to your attack, I was very disturbed (or, rather, disturbed) when I read about it. When I first read it, I too thought it was a joke, but now it appears to be real. What can I say? I would be calm and rational and hunt these guys down and castrate them with a baseball bat. But I fail to see why you didn't contact the police. And why go to such extremes? Why live a hermit-like existence and consider discontinuing AFTA? Stand up and show these punks what's what. And if you need help, I'll be at Thanksgiving Creation with my baseball bat.

THOM: Never got a RADION 7. Shame. 'Nother is on the way. As to some cute cartoons, I would love to do some, but time is oh-so precious. I was just elected Homecoming Queen and haven't time to spare. Plus, I've got cartoon commitments with Tom Barkert, Mike Valerio, and Bill D.

BOB J: Thanks for the lengthy comments on #7. I still say repro is shoddy, but I won't debate the matter.

As to your comments on [page illustrations, I'll take them into consideration and we'll see how #8 looks. You may be pleasantly surprised. Then again, you may not.

As to artwork that doesn't match articles, don't I get credit for Mr. Natasa? After all, Geerdes did talk at length about Crumb, too.

As to Smokey Stover, do you know how many artists would be willing to draw Ol' Smokey. Maybe Scott Shaw, but that's about it. Most fan artists I know don't want to do cartoons, they all want to draw the end of the world or somesuch.

Return of original art, I can understand. A lot of zines today are printed reduced offset and that sometimes fails to capture all of the detail of the original. And artists want their originals back to be able to see both the original and printed versions to compare and see what they can improve on. Also, a lot of these guys have dreams of going pro and originals look so much nicer in a portfolio (or matted and framed on a wall).

So much for that. As to Bill's attack, I don't see how cross-checking the mailing list for AFTA would amount to much. After all, it doesn't take into account the people who read someone else's copy of the zine or the people who just heard of the zine contents. But then again, that's how they do it on Hawaii 5-0.

KEN: Sorry about Julycon. I just got swept up in the course of things, it being my first con and all. Yes, I do want to get together with you and discuss RADION particularly if it concerns distribution of copies.

As mentioned sometime earlier, I had planned on bringing a truckload of #8's to the Thanksgiving Creation, but just lost the I had planned on using. I knew I would as soon as I made a public announcement.

MARILYN/ALEX: I have tried using a letter opener, a butter knife and even a long toenail, but such mechanical devices destroy the faanishness of letter opening for me.



RICH MORRISSEY: SON OF TOMAHAWK remains one of my very favorite comics. I bought all but three when the series first came out and I've managed to get all but one. They have a special place in my Box Of Good Stuff.

CHRIS ROCK: Hey, thanks for the pencils. I haven't decided if I'll use them or save them.

MARK G. and CO: Thanks for your comments. As to the credit on the Warlock article, it's there believe me. If you have your copy handy, turn to page 23, go about an inch to the right of Warlock's eye and an inch down from the "v" in Warlock Lives and you'll see traces of Herring's name. Doug wrote it in white ink on a black background and the printer muddled it up.

AND NOW, FOR QUITE A BIT OF VOTING:

Elimination of numerical ratings; Yap
Checklist for zines that publish quite a bit need only ran it 3 times; Yap

SECONDS:

No fanzine to be listed for more than 6 mos. Yap
Members who fail to comply with the UFO constitution be expelled: Yap
Abolishment of membership limit: yap
Still available incorporated into the main ehklist; yap

Mind you, these are not yay or nay votes, merely seconds, to help get all this stuff cleared up once and for all.



ANYONE WHO WANTS TO SEE ME
IN THE FLESH, LOOK ME UP AT
THANKSGIVING CREATION, MY LAST CON
APPEARANCE UNTIL SUMMER 1979.
ARK ARK